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THE DECORATOR AND FURNISHER.

A LEADING BROOKLYN DECORATOR.

BY W. R. BRADSHAW.



HOSE of our readers who have walked up Fulton Street, Brooklyn, between the terminus of the Bridge and the City Hall, cannot fail to notice the imposing decorative emporium of Mr. George Halbert, whose name is perhaps more widely known as a decorator in the city of churches, than almost any other man in his profession. In the store windows are to be seen examples of the finest imported wall hangings, silk brocade tapestries, ornamental grille work, Cairene and Japanese lattice work, examples of parquetry flooring, ornamental brass hardware, enameled tiles, and every conceivable art material rendered necessary for interior decoration by the onward march of decorative art.

Mr. Halbert has recently remodeled the interior of his store, having added to the main apartment, some showrooms in the rear, which are devoted to the exhibition of tapestries, wall papers, and other decorative materials. These rooms are separated from the main apartment by a panel oak screen pierced with square openings, decorated with portières suspended from oxydized silver rods. The walls of the apartments are wainscoted with polished oak, above which the wall space is covered with a plain Gobelin blue silk plush. The ceilings are in paneled wood, having lights in the roof. On the walls are some fine plate glass mirrors, and several oil paintings, the subjects being landscapes. An inner screen separates the two apartments in which are exhibited some fine specimens of English mica papers, and decorated ingrain. Some beautifully modeled patterns in linerusta for dados, walls and friezes are exhibited, and there is a frame on which a popular make of Gobelin tapestry is exhibited. Jacobean chairs upholstered in real leather, complete the equipment of the apartments. The floors are covered with Turkish rugs.

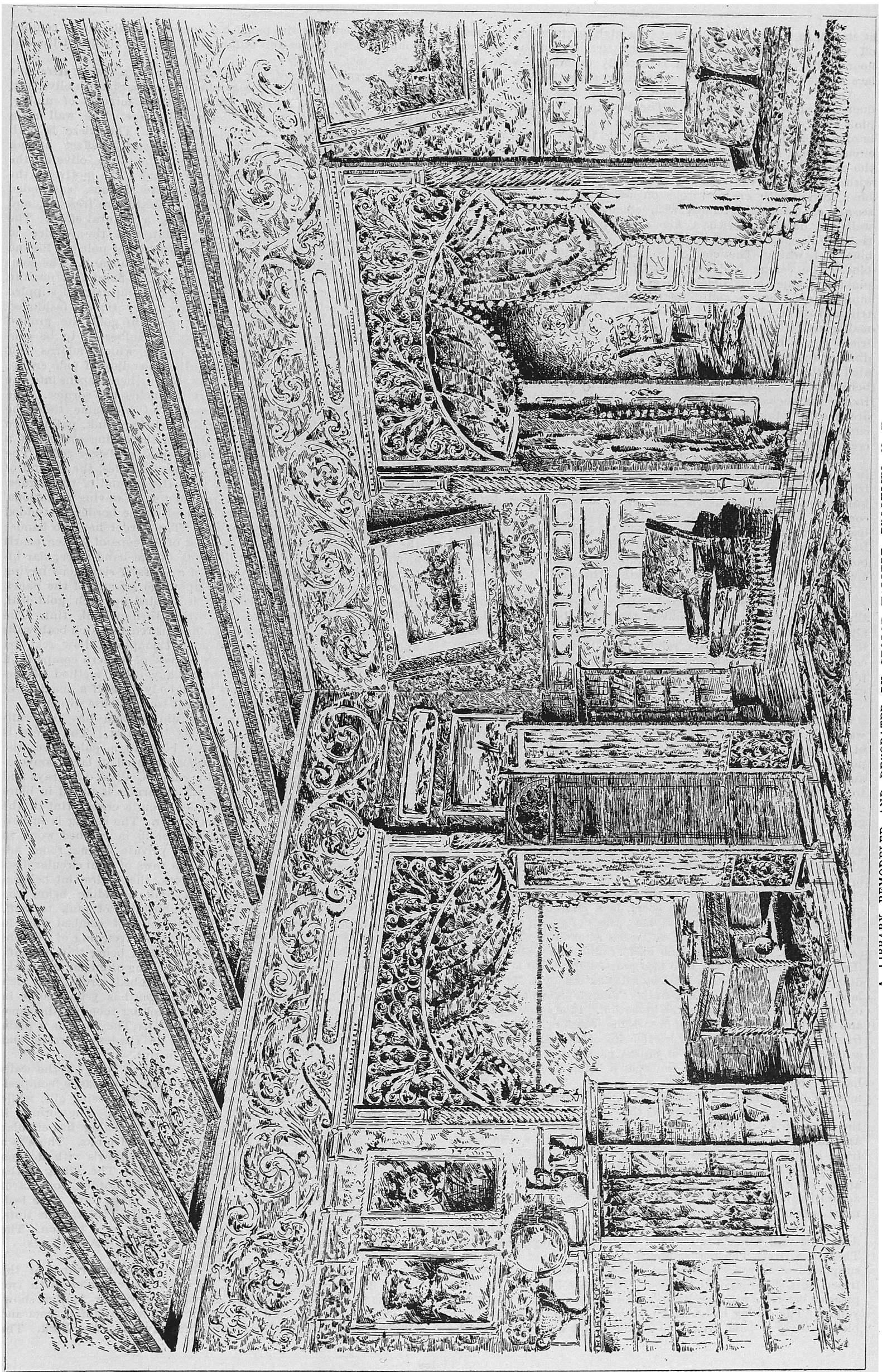
Mr. Halbert is at present decorating the house, No. 201 Washington Park, Brooklyn, and although the work is not nearly finished, we cannot refrain from making mention of the exquisite beauty of the style in which he has finished the front chamber on the first floor. The floor has been covered with a parquetry flooring in white oak, with an oaken mahogany mosaic border. The hearth of the fireplace has been relaid in white enameled tiles, and a white and gold wooden mantelpiece replaces the old time marble mantel which is now being universally done away with. The walls are flatted a rich golden yellow tint. The frieze is Greek ornament in plastic relief in gold, the ground being a soft blending of cream and yellow tints. The ceiling is an exquisite piece of work, consisting of an ornamental border in hand-moulded plastic relief, upon a ground blending from cream to golden yellow. This warm rich blending of tints, is at once sumptuous and delightful. The design of the ceiling consists of a large square panel with a wide border, enclosing a smaller oval panel. The outer border is formed of lines of golden pearls, having in each corner intertwining wreaths of moulded bay leaves also gilt, with flowing gilt ribbons, also in gold relief. Midway on either side are outlined scrolls in gold relief, wholly contained within the lines of the border. The inner oval panel is formed of a simple line of golden pearls, having at either end, wreaths of bay, in gold relief. The plastic composition used by Mr. Halbert in these delicate mouldings, dries as hard as stone, with a surface as smooth as satin, its original color being of a dark cream tint. With such a material as this in hand the modern decorator is prepared for every exigency of ornamental relief work. It is no longer necessary to carry up the stairs immensely long wooden mouldings, for the decorator nowadays carries his mouldings in a plastic form, and moulds the material to fill the position. The cornice of the apartment is picked out in the tones of the ceiling.

Another apartment has the walls stippled in yellow. The ceiling is frescoed with a simple spray of foliage that sweeps along one side of the entire room, terminating in wide scrolls at either end. The ground tint is a pale buff color. There is also a bathroom that has just been finished with a motive of Japanese lattice and bamboo work. The panel of the ceiling has a border of Japanese lattice work in pink, on a blended white and blue ground. The walls are stippled in terra-cotta. Above the mahogany wainscoting, there is a wide border in combed relief, in blended tones of salmon and blue green. The composi-

tion has been wiped out to represent bamboo lattice work, amongst which is intertwined bamboo leaf effects. The wiped out surfaces are, of course, frescoed to represent bamboo stems and foliage. When the house is finished it will certainly add to the well-merited fame enjoyed by Mr. Halbert, as a novel and artistic decorator.

Mr. Halbert's work as a remodeler and interior decorator is characterized by originality as well as high artistic merit. His fame is so well established in Brooklyn that the very finest class of work is intrusted to him, and he has lately finished some notable contracts both in the decoration of public halls, and private dwellings. The house No. 149 South Oxford Street, owned by Mr. A. J. Nutting, exhibits some very artistic combed work, a method of decorating walls which Mr. Halbert makes a specialty of under the name of "bar-relief." The house is a detached villa some three stories in height, and is surrounded by a wide veranda. The outer doors and trimmings of the vestibule and hall are in polished oak. The hall itself is a square apartment having oak parquetry floors, high panelled wainscoting, and oak mantel with plate glass mirror. The fire dogs and hardware in the fireplace are of polished brass. There is a large rock crystal window which lights up the apartment, and the door leading into the pantry has a panel of stained glass. The door ways leading into the reception room and dining room are hung with elegant silk portières above which are panels of oaken grill work. Above the wainscoting the walls are entirely treated in combed work, the pattern being a series of large overlapping discs combed in waving sections in an oil composition of a rich golden vellum tint. The walls surrounding the polished oak stairway and corridor right up to the roof, are decorated in the same style. There is no frieze upon the walls, but right above the wainscoting there is a rich border 18 inches in width of combed work. This border has an upper and lower band. The lower, which is some three inches in width, is a continuous vertical combing of a deep shrimp pink tint, while the upper band consists of combed overlapping quadrons of circles in a pale pink tint. The ground of the border consists of an irregular combing in tints blending from a deep shade of shrimp pink at the bottom, to a pale shading of the same tint at top. The ornament consists of wide flat Renaissance scrolls, which are distinguished from the ground by having the combing running wavelike along the top of the scrolls, while the tint is a much paler pink than that of the ground. The scrolls are outlined on both edges with a narrow line of deep shrimp pink. The border, as will be seen, is exceedingly rich, quiet and harmonious, and being executed in combed work has a novel and distinctively refined effect, such as we have never before observed in work of this kind. We congratulate Mr. Halbert on the success he has achieved with this very simple yet effective method of decoration. As we have said, there is no frieze on the wall, but there is a rectangular cornice of wood composed of several fine members which are picked out in flat rich brown and cream tints. The ceiling is entirely in combed work, the border being a clever imitation of grill work in pink combing on a softly combed vellum ground. The field of the panel has a stippled ground in the centre, of a cream tint, which blends into irregular combed work in each corner of the panel, of a vellum tone deepening across the border. Each corner of the field is ornamented with a combing of pink scrolls, the entire work being very charming and restive to the eye.

The reception room has a Colonial mantelpiece which, with the other trimmings are in a glazed ivory finish, the carvings on the mantelpiece being gilt. The walls are decorated with a pale old pink and silk brocade, exceedingly rich and elegant. The frieze is a gem of plastic relief, and consists of a beautiful modelling of Colonial scrolls and floral swags in blended tints of pale pink at the bottom and white at the top. The ground of the frieze is composed of vertical corrugations also blended from pink at the bottom to pale cream at the top. This is a most delightful piece of work, and is sure to enhance the fame of the decorator. The ceiling has the ground blended from pale cream in the centre to pink on the horizon. It is simply decorated with an oval panel in the centre, outlined with lines of gold and Indian red, and having at either end dados filled with scrolls outlined in gold. The furniture of the room consists of gilt Colonial chairs, upholstered in blue and cream silk tapestry. The dining room which adjoins the reception room is trimmed with white oak wainscoting, the sideboard and mantelpiece being also finely constructed of polished white oak. The walls have a flat tint of turquoise green, the ground of the cove and ceiling being in the same tint. This strong note of color produces a marked impression. There is no ornament on the walls, but the cove has a border in plastic relief modelled to represent rope effects, encircling a solid band of color, all in a turquoise blue tint embellished with gold bronze. The ceiling is decorated with a large panel, the ground of which is covered with seashore effects, and shells of various kinds on a roughened ground. The border consists of a series of palm leaf panels simply outlined in relief, the ground of the panel being studded with shells, all,



A LIBRARY REMODELED AND DECORATED BY GEORGE HALBERT, BROOKLYN, N. Y.

THE DECORATOR AND FURNISHER.

as stated, in a turquoise blue tint, the high lights being touched off with gold bronze. The remaining apartment on the ground floor is the music room which is entirely decorated with real lace applied to walls and ceiling making a superb effect.

On the second floor the front chamber has cream tinted doors, mantels and trimmings. The walls are decorated with a pink and cream floral paper. The frieze is a large English floral border in pink and white. The ceiling is decorated with a circular panel in gilt bronze, the ground blending from white in the centre to pink in the horizon. The windows are ornamented with grills above the brass curtain rods and the carpet has a blue flower, with cream scrolls on an old gold ground. The second chamber is trimmed with cream tinted joinery. The walls are decorated with a fine scroll paper in self tints of Gobelin blue, and the frieze has a large English floral pattern in blue and white. The cornice is picked out in two shades of blue. The ceiling is decorated with floral tracery frescoed in pinks and blues on a pale blue ground. The carpet is a combination of a cream and blue pattern. The third chamber is trimmed with pink tinted wood. The furniture is of polished mahogany. The walls are stippled in shrimp pink, and the frieze is a combed repeat of the pattern in the cove of the dining room in tones of cream and pink. The ceiling is decorated with a blended ground of buff, yellow and pink. The border of the panel is simply indicated by two lines of deep Indian red enclosing a single line of cream. Within these lines are frescoed pink ribbons outlined in gold, the ribbons forming a circle at either corner. There is a moquette carpet in which cream, yellow and buff tones predominate.

The front room on the third floor has the wood trimmings in a cream tint. The walls are stippled in a buff tint. The frieze consists of Colonial garlands in gold combed work on a buff ground. The ceiling is flatted a dark cream tint, in one corner of which there is frescoed foliage in cream and gold. The back chamber is trimmed with polished hazel wood, the walls have pink and cream paper, and the frieze is a wall paper border in tones of soft red and yellow. The ceiling is flatted a cream tint without any other decoration thereon.

Mr. Halbert has just finished the decoration of the Hamilton Club, in Remsen Street, Brooklyn, the work being carried out almost exclusively in "bar-relief" on the walls, and the ceilings in artistic blendings of tints, reinforced with plastic relief. The composition is a preparation of white lead and oil with various pigments, after Mr. Halbert's own formula, the effect being extremely artistic and pleasing.

The reception room is trimmed with polished mahogany, as is the entire building, which is some five stories in height. The walls are stippled in a golden yellow tint. The frieze consists of an alternation of heavily moulded floral festoons with supporting Ionic pilasters, also in plastic relief, the tints of ground and ornament being a blending of orange-yellow and cream tones. The ceiling has a large panel, the border of which consists of scrollwork and foliage modelled in plastic relief. The ground of the ceiling is a blending of pale green tints in the centre to a deep golden yellow in the outer limits of the border. The ornament partakes of the same colors as the ground, the high lights being emblevined with gold, and the effect is warm, brilliant and satisfying.

The ladies' reception room, which opens on the entrance hall, opposite the general reception room, is a charming apartment. The walls are covered with real lace, the design being a diaper of cobwebs and butterflies. The lace is afterwards decorated in an ivory tint. There is a dado rail around the walls, dividing the lace-decorated surface into two parts. This lace is specially designed and manufactured for wall decoration by a Mr. Sutherland who is at present in Mr. Halbert's employment and who has obtained a patent on his valuable invention. It is certainly a novel and highly artistic method of decorating interiors. There are two friezes on the walls, the upper frieze being of the same design as the ceiling, the whole consisting of square panels in a turquoise blue tint, the borders and star in each panel being moulded in relief, having the high lights tinted with cream. There is a finely-modelled centre-piece in plastic relief, in blended tones of blue and cream, and the mouldings of the cornice are picked out in the same tints. In bold contrast to this blue ceiling surface, and in harmony with the ivory lace of the walls, the lower frieze is filled with Empire ornaments in high plastic relief, finished in old ivory, and emblevined with gold. There are alternations of garlands and acanthus repeats, forming a brilliant decorative band around the apartment. This charming apartment is trimmed with mahogany.

On the same floor is the coffee room, which has a mahogany dado, the wall being a combing of circles in bright golden yellow. There is a Greek key border above the wainscoting, with foliage supported on a rod, the whole being in combed work, with fresco tints superimposed thereon. The frieze is a well executed piece of bar-relief with scrolls and combed ground in tones of rich yellow. The ceiling has a single panel, the ground of which blends from a pale cream to a rich yellow at the walls. The

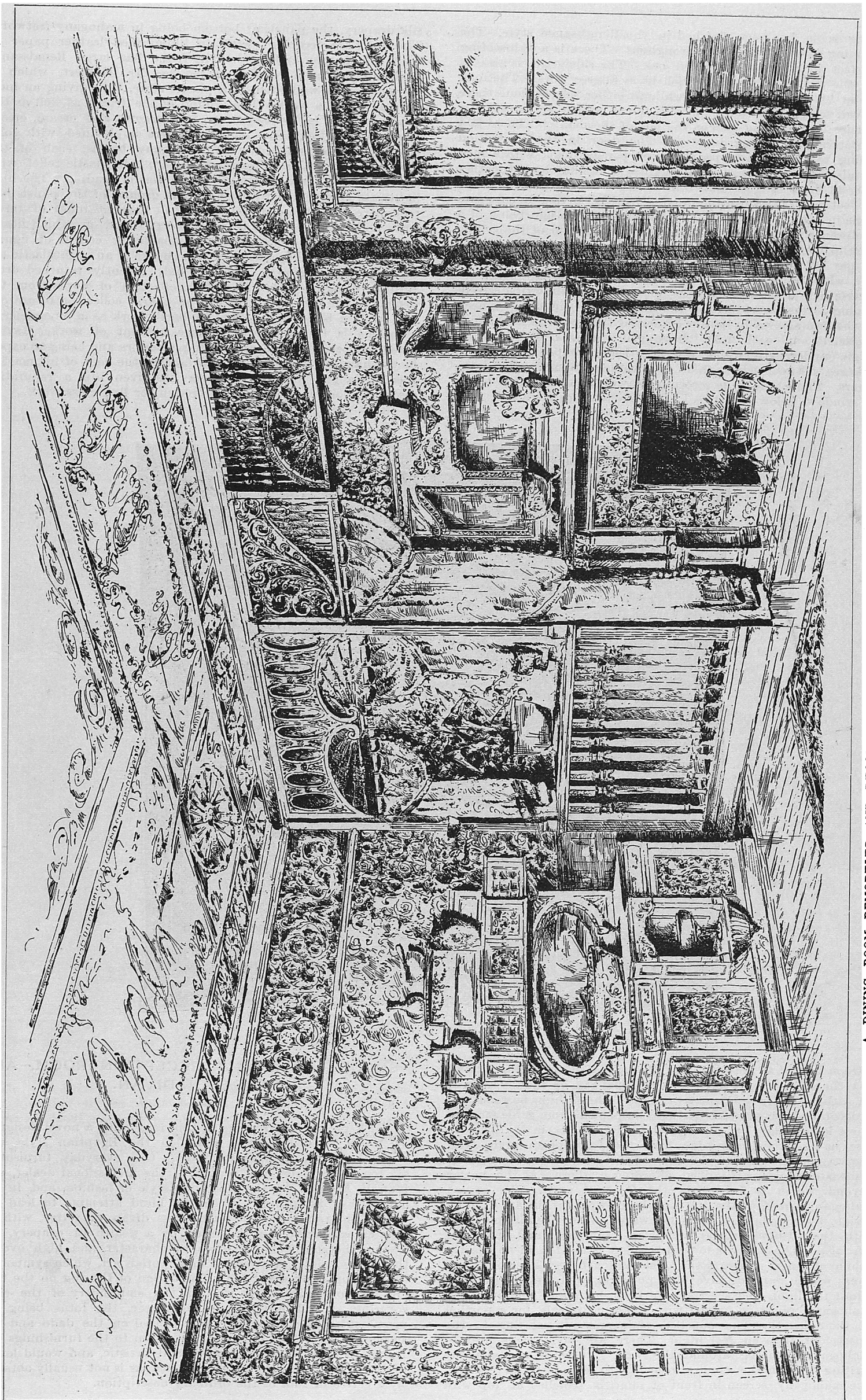
border surrounding the panel has combed scrolls on a combed ground. Both border and stiling are in varying shades of the tint of the walls.

The card room on the second floor is a very attractive apartment. The dado is in bar-relief work in a Spanish olive tint, which has been subsequently glazed with a mixture of umber, cream and chrome tints to deepen the hue. The wall has a similar treatment of a yellowish olive tint. The frieze is both stippled and combed in olive tints, a beautiful effect having been obtained by the soft blending of the deep olive at the lower band, to pale gray at the upper band. The motive of the design consists of festoons of olive white ribbons, suspended from pink rosettes. The ribbons and rosettes are frescoed, and are lighted up on one side, producing a natural effect. The ceiling is decorated in a plain olive tint, and the cornice in shades of olive. The fireplace is constructed of polished Sienna marble, the mantelpiece being of polished mahogany. The committee room on the same floor is perhaps the finest apartment in the building. The walls are in a flat tint of Pompeian red, stippled rough. The frieze consists of a Greek key repeat, fashioned with a moulding of patent plaster relief in gold, the ground being a blending of cream and pink. Mr. Halbert is to be congratulated on the very successful ceiling which adorns this apartment. The ground is a beautiful blending of pale cream, deepening into a shrimp pink, that still further deepens into the Pompeian red of the walls, where it touches the cornice. The centre-piece also is in itself a blending of the same tints, the centre of the plaster being a brilliant shrimp pink, paling into cream on the ceiling. The decoration of the ceiling consists of a large panel, the border being outline work in plaster relief. The motive is an alternation of large and small circles, the ground of the circles being of a paler pink than the ground of the border. Each larger circle contains a sunburst with waving radiations, all in plastic relief, while the ground of the border is studded with pearls lighted up with gold. The border has two bands; the outer band consists of a series of festoons of golden pearls swung from rectangular projections of the band at regular intervals. The inner band consists of a series of serrations having plastic tassels projecting inwards upon the ground of the panel. Here and there the plastic work is lighted up with gold leaf, and where not gilt, is treated with a shrimp pink tint. The cove is decorated in shades of Pompeian red to match both walls and ceiling. Work of this kind is an example of how real art work is adjusting itself to the exigencies of modern competition and it would be difficult to point out any other method of decorating an interior, that seems to embody in itself a maximum of artistic effect with a minimum of cost to the house owner.

On the third floor, the private dining-room has the walls combed in bar-relief in a turquoise blue tint. The frieze is a blending from deep turquoise blue to a pale olive, the motive being a heavy wrinkled ribbon, frescoed in large convolutions, which are held up by similar ribbons, all in dull grays and greens, attached to gray rosettes. The cornice is tinted in blues and greens. The ceiling is blended from a cream tint in the centre, to a turquoise blue at the border. The ceiling is in bar-relief in a buff tint. The border has scrolls in combed work in a darker tint of the ground. Another private dining room adjoining same, has the walls combed in rows of semi-circular discs on a ground of vertical combed work, the entire tint being a rich brownish yellow. There is a pink moulding below the frieze. The ground of the frieze is a blending of pink to buff, having bands on either side of semi-circles of combed work in an old gold tint. The motive is the same frescoing of ribbons as in private dining room No. 1, the colors being tints of buff, yellow and old gold. The ceiling is a blending of cream and pink. The border of the panel consists of combed scrolls in a rich yellow tint, on a pink ground. The stiling has yellow rings in combed work on a buff ground. A smoking room on the same floor has its walls flatted in a vellum tint. The frieze is a plain tint of light cream, and the cornice is in shades of cream and vellum. The ceiling is flatted a cream tint.

The ladies' reception room, on the fourth floor, has the walls stippled in a pale shrimp pink. The frieze is a plastic composition of festoons and ribbons, the high lights being gilt, while the ground is a blending of pinks and creams. The cornice is picked out in shades of shrimp pink. The ceiling has circular panels with a ground of blended creams and pinks. There is a double band border, formed of rows of gilt pearls with flowing gilt ribbons in plastic relief, on each side. The filling of the four corners, together with the sides of the border, consists of Renaissance scrolls frescoed in cream and pink tints. The bedrooms on the fourth floor are simply flatted in various tints, such as robins' egg blue, olive green, pink and salmon. The cornices and ceilings are in different shades of the wall tints.

By way of illustrating the nature and importance of the work done by this gentleman, we present our readers with two full page illustrations in the present issue of our journal showing the remodeling and decoration done in the dining room and library of a roomy house on Fifth Avenue, New York. The



A DINING ROOM REMODELED AND DECORATED BY GEORGE HALBERT BROOKLYN, N. Y.

THE DECORATOR AND FURNISHER.

dining room has been finished in the Renaissance style. The trimming is of antique oak throughout. There is a wainscoting five feet in height of panelled oak. The sideboard is also of oak, the panels being filled with brass filigree work. The oak mantel has plate glass panels, while at either side of same there are oak screens concealing alcoves one of which is entered by the curtained opening seen on the left of the mantel. There is a decorative oak railing in front. The door in the illustration leading to the butler's pantry, is of panelled oak, with a rock crystal panel. The walls are sheathed with illuminated leather paper in tones of gold and brown. The frieze, which is some two feet deep, is also in illuminated leather, having Renaissance scrolls in relief. The ceiling is frescoed, the design being of a Renaissance character, both ornament and ground of the ceiling being in blended tones of terra-cotta and cream. The fire dogs and gas fixtures are of hammered iron. There is a hard wood floor, which is covered with a Persian rug. Not the least attractive part of the work in the apartment are the grille screens running across the room over the mantel and windows, connecting the two alcoves in either corner of the room. The alcoves themselves, in each case, have grille screens of beautiful design, underneath which are artistically draped silk velour portières, between which there is a vase in faience, containing flowers. There is a grille screen by way of transom at the top of the window, below which is a silk velour of an olive hue, with

silk drapery, the panels at bottom being in mahogany fretwork. The walls are decorated with an illuminated leather paper in tones of maroon and gold. The frieze has large Renaissance scrolls in a plastic relief, invented by Mr. Halbert, which is worked upon a wall when in a plastic state, thus giving an individuality to the work. The ground of the frieze, as well as the ornament, are in blended tints of terra-cotta and cream, cream being on the top. The high lights are emblevined with gold. The ceiling is panelled with mahogany beams, each of the panels having dados of Renaissance scrolls in plastic relief, with a Renaissance border composed of plastic beading. The high lights are emblevined with gold. The ground of the panels is a pale olive tint, the ornament being in blended tones of terra-cotta and cream. There is a parquetry floor, on which lies a Persian rug. The pictures in the apartment consist of figures and landscapes. The owner of the house is an enthusiastic admirer of the fine arts, and has only recently returned from Europe, bringing with him a fine collection of works from the pencils of the best artists, as well as a large collection of antique and modern bric-a-brac. Mr. Halbert's work as a remodeler of mansions is bringing him a large amount of work. Having made a special study of remodeling interiors and being an expert in the handling of furniture and fabrics, the fact of his making special designs for his customers has given him a reputation second to none in the city of Brooklyn for first class work.



ANNAMITE EMBROIDERY.

maroon border at bottom. The illustration of the library shows how the same idea in interior decoration can be equally beautiful with a totally different treatment. The fashion nowadays is to decorate doorways with portières suspended from grille screens. These latter may be either rectangular, or, as in the present case, having the lower edge take the form of an arch. The doorway on the right hand side of the illustration has folding mahogany doors, partly open, affording a glimpse of the parlor beyond, which is finished in the Colonial style. The carved mahogany screen at the top has been wrought in an original design, by Mr. Halbert, and the warm olive, chenille portières with their tufted fringes, complete an artistic and luxurious ensemble. The bay window on the left is treated in an exactly similar manner. There is the same mahogany grille screen at top from which depend olive silk portières, well drawn back to admit the light, and the frame of both doors and windows have mahogany pilasters, carved with tapering spirals for a portion of their length. The panelled mahogany wainscoting in the apartment is seven feet high. There are book cases also in mahogany, running around the wall. There is a mahogany writing table in the window recess, with legs in spiral carving, the mahogany screen in front of same is panelled at top with

SUGGESTION FOR A RECEPTION ROOM.—AN EGYPTIAN DIVAN.

WE present our readers in this issue with a novel design of a divan, or seat of honor, in the Egyptian style, suitable for a reception room. Our everyday furnishings are too much under the control of the professional dealer, who himself is ruled by the prevailing style or fashion, and in the language of Scripture, "When the blind attempts to lead the blind," the result is disastrous. The divan, or settee, with its rich embroideries, is surmounted by a wealth of drapery, the designs thereon being Egyptian in character, and high over is the winged globe, so common in Egyptian art, which symbolized the sun and its radiant life. The design of the rug on the floor and cushions thereon, as well as the embroidery of the chair covering are all Egyptian in character, the lotus being the prominent symbol which is also repeated on the dado and wall borders. The effect of such an addition to the furnishings of a reception room is at once novel and artistic, and would lend a dignity to an ordinary apartment, such as is not usually obtained by a settee or sofa of the ordinary description.